

ESPRIT
ORCHESTRA

TURNED
ON BY
TEXTURE

THURSDAY,
MARCH 29, 2012

ALEX PAUK
conductor

JAMES PARKER
piano

KOERNER HALL AT THE
ROYAL CONSERVATORY IN THE
TELUS CENTRE FOR
PERFORMANCE AND LEARNING

THE PRESENTATION OF
SOMERS' THE THIRD PIANO
CONCERTO IS SPONSORED BY
NICOLA VON SCHROETER.

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WELCOME TO THE FINAL CONCERT IN OUR 29TH SEASON.

This concert includes a rare performance of *Jonchaises* by Iannis Xenakis who perhaps changed the course of 20th century music more than any other composer. With its volcanic energy of textures, pulsing rhythms and trajectories of sound, the piece none-the-less contains some of Xenakis' most delicate and lyrical music.

Harry Somers' exceptional *Third Piano Concerto* reveals his most mature style and is a valuable addition to the piano concerto repertoire due to its originality in the face of the daunting history of concerti that precedes it. The work was previously commissioned and premiered by Esprit with James Parker as soloist.

TURNED ON BY TEXTURE

The fable of Psyche illustrates how Jimmie LeBlanc conceives of musical experience. Jimmie LeBlanc's new work *The Touch of Psyche* focuses on extending the energy and intensity of his "performative gestures" to that of "performative masses" afforded by writing for orchestra. He uses forces, tensions and textures that traverse and constitute the sonic matter itself – from deep opacity to ethereal brilliance.

In keeping with Esprit's history of discovering new young composers and as a part of our New Wave Composers Festival, we are pleased that the winner of the Ontario Emerging Composer Award will be presented on our stage by the Canadian Music Centre. As well, we will perform *Mirage* by Adam Scime - the top selected composition from our recent reading of student composers' works at the University of Toronto, Faculty of Music.

Sincerely,



Alex Pauk, Founding Music Director and Conductor

ESPRIT ORCHESTRA

Alex Pauk, Music Director & Conductor
James Parker, Piano

Flute

Douglas Stewart
Christine Little, *piccolo*
Shelley Brown, *piccolo*
Maria Pelletier, *piccolo*

Oboe

Lesley Young
Karen Rotenberg,
English horn
Hazel Nevin Newton
Jasper Hitchcock,
English horn

Clarinet

Colleen Cook
Richard Thomson,
bass clarinet
Greg James
James Ormston,
E flat clarinet
Ken Fudurich, *bass and*
contra bass clarinet

Bassoon

Jerry Robinson
William Cannaway,
contrabassoon
Steven Mosher
Elizabeth Gowen,
contrabassoon

Horn

Gary Pattison
Michele Gagnon
Diane Doig
BardhylGjevori
Linda Bronicheski
Vincent Barbee

Trumpet

Robert Venables
Anita McAlister
Brendan Cassin
Valerie Cowie

Trombone

David Pell
David Archer
Herb Poole,
bass trombone
Ian Cowie, *bass trombone*

Tuba

Scott Irvine

Piano

Stephen Clarke

Harp

Erica Goodman

Percussion

Ryan Scott
Trevor Tureski
Mark Duggan
Haruka Fujii
Daniel Morphy
David Schotzko

Violin I

Stephen Sitarski,
concertmaster
Parmela Attariwala
Corey Gemmell
Sandra Baron
Katherine Unrau
Christine Chesebrough
Elizabeth Johnston
Joanna Zabrowarna
Sonia Vizante-Busca

Violin II

Bethany Bergman
Anne Armstrong
Louise Pauls
Renee London
Xiao Grabke
Ashley Vandiver
Janet Horne
Laurel Mascarenhas
Melissa Wilmot

Viola

Douglas Perry
Rhyll Peel
Katherine Rapoport
Nicholas Papadakis
Ivan Ivanovich
Karen Moffatt

Cello

Paul Widner
Marianne Pack
Olga Laktionova
Margaret Gay
Elaine Thompson
Peter Cosbey

Bass

Tom Hazlitt
Hans Preuss
Robert Wolanski
Natalie Kemerer
Sherri Preuss
Erin Rose Macleod

TURNED ON BY TEXTURE

Thursday March 29th, 2012

Alex Pauk, Music Director and Conductor

7:15 pm	Pre-concert talk Composers Alexina Louie and Jimmie LeBlanc with James Harley (Associate Music Professor, University of Guelph) and Sharon Kanach (Xenakis' editorial assistant)
8:00 pm	Concert

PROGRAMME

Harry Somers	<i>The Third Piano Concerto</i> (1996)
	Presentation of the Ontario Emerging Composer Award by the Canadian Music Centre
Adam Scime	<i>Mirage</i> (2012) World premiere
Jimmie LeBlanc	<i>The Touch of Psyche (Le Touche de Psyché)</i> Esprit Orchestra commission and world premiere (2011)

INTERMISSION

Iannis Xenakis	<i>Jonchaires</i> (1977)
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Music from tonight's concert is being recorded by CBC Radio 2 for broadcast May 12, 2012 on *The Signal*, Canada's nightly contemporary music showcase with host Laurie Brown. *The Signal* is heard Monday through Saturday from 10:00 pm to Midnight on CBC Radio 2.

Tonight's presentation of Harry Somers' *Third Piano Concerto* is made possible through a generous donation by Nicola von Schroeter.

ALEX PAUK

Music Director and Conductor

Alex Pauk, composer, conductor and educator, revitalized orchestral life for composers across Canada in 1983 by founding Esprit Orchestra as Canada's only orchestra devoted to new music. Esprit, with a core of 70 top instrumentalists, Canada's best soloists, and an annual subscription series in Toronto, encourages composers to take bold new directions. Through building and sustaining Esprit's high calibre performances, commissioning programme, innovative programming (80% Canadian), recordings, performing arts videos and DVDs, outreach projects, tours, and interdisciplinary arts and media ventures, Pauk has been a leader in developing and promoting Canadian music at home and abroad.

As a conductor he attains excellent performances on stage and in recordings. His innovative programming and commitment to the community through Esprit have garnered SOCAN and Chalmers Awards as well as three Lieutenant Governor's Arts Awards. He was named *Musician of the Year* (1999) by peers at the Toronto Musicians' Association, was a recipient of Canada Council for the Arts Molson Prize (2007) and has helped many composers advance their careers through commissions, high profile performances, recordings and broadcasts. Pauk's commissioning, of Canadian composers of all ages and stylistic trends, is central to his work. He has been a leader in taking new music out of the concert hall and to people in their communities. Under Pauk's direction, Esprit was awarded the 2005 Vida Peene Award for excellent standards of performance and innovative programming.

Alex Pauk has a very wide range of experience as a composer with works for every kind of performing ensemble, the theatre as well as dance companies. Revealing this depth of experience, his most notable compositions include *Touch Piece*, a multimedia work for full orchestra, 16 channel surround sound with digital sound track, sounds of nature and altered orchestral sound projected from loudspeakers, multi-screen video environment and fabric sculptures with special theatrical lighting; *Farewell to Heaven*, a full length work for the Menaka Thakkar Indian Dance Company; three works involving important Canadian virtuosos: *Concerto for Harp and Orchestra*, *Concerto for Two Pianos and Orchestra* and *Flute Quintet*.

His newest work, *Musiques immersées*, for chamber orchestra and audio playback, received its world premiere in Montréal with the SMCQ on November 10th, 2011.

JAMES PARKER

Piano

In the realm of Canadian pianists, James Parker, quite simply, is among the best known. Accomplished, versatile, brilliant, are descriptors frequently linked to this most sought after artist. Mr. Parker's achievements are both lengthy and impressive. James' musical roots can be traced to the Vancouver Academy of Music and the University of British Columbia where he studied with Kum Sing Lee. He then went on and received his Master of Music and Doctor of Musical Arts at The Juilliard School with Adele Marcus. Dr. Parker continues the teaching tradition as the Rupert E. Edwards Chair in Piano Performance on the music faculty at the University of Toronto.

Awards came early and often. Beginning in 1984 with a first prize at the Eckhardt-Gramatté Competition, James served notice that he was a rising star. The CBC competition concurred, selecting him winner of the 25th National Competition for Young Performers. The Virginia Parker Award as the most promising young classical artist soon followed, further solidifying Parker's place as one of Canada's best.

Concerts given by Dr. Parker consistently garner artistic acclaim. His style has earned him praise as "one of the most searching musical intellects and 10 of the nimblest fingers in the business" according to The Globe and Mail. James has enthralled audiences in North America and Europe, counting diplomats and dignitaries among his receptive audiences. He has made frequent appearances on CBC, and has performed on Bravo!, the CanWest Global Network, MuchMusic and a myriad of stations across the globe.

A consummate professional, James is recognized as a soloist, a chamber musician and as the pianist for Canada's foremost ensemble, the Gryphon Trio. Add to this his critically acclaimed performances with major Canadian symphonies like Toronto, Vancouver, Victoria, Quebec City, Edmonton, National Arts Centre, Symphony Nova Scotia and many in between, one is reminded of the scope of his contributions to the national classical music scene. With three JUNO recording awards and many other nominations from his vast discography, James Parker continues to graciously strive to do it all. This season, amongst many performances as soloist and with the Gryphon Trio, Dr. Parker will appear in concerto with Esprit Orchestra and the Thunder Bay Symphony Orchestra among others.

James Parker is a Steinway Artist.

STEPHEN SITARSKI

Concertmaster

An Oakville native, Stephen Sitarski enjoys an incredibly varied career as a violinist and musician. Acclaimed nationally in performances of Baroque music through to contemporary and jazz, he is also a recognized conductor, adjudicator, teacher and music administrator. Currently Concertmaster of the Kitchener-Waterloo Symphony, he has also led many other Canadian orchestras including the Vancouver Symphony and Ottawa's National Arts Centre Orchestra, as well as orchestras in the United States and Europe.

He frequently appears as soloist with orchestra and, along with much of the standard repertoire, performs concertos written especially for him by Canadian composers. In April, 2009, as part of the Open Ears Festival, Stephen performed R. Murray Schafer's violin concerto 'The Darkly Splendid Earth: The Lonely Traveller'. In March, 2011, he was guest concertmaster and featured soloist for the National Ballet Orchestra's programs Eugene Onegin and Russian Seasons.

He is 1st Violin of the Canadian Chamber Ensemble, a founding member of Trio Laurier, and is a regular participant in diverse chamber groups and festival events both nationally and internationally with many of Canada's finest musicians. He is also a frequent performer with Toronto's acclaimed Art of Time ensemble as well as Soundstreams.

Routinely heard throughout Canada on disc and on live radio broadcasts, Sitarski has also performed countless television and film scores, including the violin solos in the Hollywood film 'Being Julia'. A dedicated educator, Stephen is a faculty member of the National Youth Orchestra of Canada, Wilfrid Laurier University and Glenn Gould School.

"Sitarski finds the inner truth and beauty of the music and this is what he communicates."

In recognition of his outstanding artistic contribution to the Kitchener-Waterloo community, he is a recipient of the Kitchener-Waterloo Arts Award for Music.

COMPOSER BIOGRAPHIES AND PROGRAMME NOTES

HARRY SOMERS | BIOGRAPHY

One of Canada's most important composers, Harry Somers, O.C., was born in Toronto in 1925. After being introduced to classical music in his early teens, Somers became a dedicated piano student, entering the Royal Conservatory of Music at 16 and studying piano with Reginald Godden and Weldon Kilburn and, later, composition with John Weinzweig.

Somers worked with Weinzweig—who trained him rigorously in traditional harmony while also introducing him to 12-tone and other advanced contemporary techniques—from 1941 until 1949, with a pause between 1943 and 1945 when Somers served with the RCAF. In 1949, Somers won a \$2,000 Canadian Amateur Hockey Association scholarship which allowed him to live in Paris for a year and study composition with the renowned composer Darius Milhaud. In Paris, Somers was also exposed to the music of Olivier Messiaen and Pierre Boulez; their works would have a great influence on his music of the 60s, 70s, and 80s.

Back in Toronto in 1950, Somers composed and worked as a music copyist. With the success of early performances came commissions, and by 1960 he was supporting his family almost entirely on the strength of his work as a composer. Somers was a highly prolific composer, writing major works for the concert hall, the stage, film, radio, and television. He wrote for piano, for voice, and for choir. And his music has been performed throughout Canada, the US, and Europe, and in Central and South America, as well as in the Soviet Union, which he visited in 1977 to hear performances of his scores and to lecture on Canadian music. Somers's most famous work is his opera *Louis Riel*, which was commissioned by the Floyd S. Chalmers Foundation for the Canadian Opera Company for performance during Canada's Centennial Year in 1967. It was performed later in Washington, D.C. with the National Arts Centre Orchestra during the U.S. Bicentennial.

Something of the scope and versatility of Somers's mission can be found in this personal statement on his activity as an artist: "Over the years I've worked consistently on three different levels with three different approaches to composition. On one level my approach has been what I call 'community music' or 'music for use': for example, music for amateurs and music for school use. On a second level I've created 'functional music,' in the specific sense: music for television, films, and theatre, where the composition has to work in company with another medium and serve the demands of that medium. On a third level I have

created without consideration for any limitations, sometimes completely experimentally, sometimes extending the line of a particular direction on which I had been working through a series of works."

Somers was named a Companion of the Order of Canada in 1971 and was a founding member of the Canadian League of Composers. He received honorary doctorates from the University of Ottawa and York University in 1975 and from the University of Toronto in 1976. He died in March of 1999.

THE THIRD PIANO CONCERTO (1996)

Harry Somers | Composer

The Third Piano Concerto was commissioned by Esprit Orchestra in 1996 and premiered by Esprit under the direction of Alex Pauk, with James Parker as soloist. It is dedicated to the memory of E. Robert Schmitz.

I studied piano with Robert Schmitz during the late 1940's. He was one of the major influences of my life. His ideas and concepts, his calm dedication to music and study, made a lasting impression on me. Robert Schmitz' contributions to music in general, and the piano in particular, were considerable.

A graduate of the Paris Conservatoire, Schmitz knew Claude Debussy and performed much of Debussy's music under the composer's guidance. He was one of the first to bring the music of Charles Ives to the attention of the musical world. He was responsible for bringing Maurice Ravel to North America in the 1920s for a memorable tour of Canada and the United States. He introduced the music of Olivier Messiaen to New York in the 1930's.

As a pianist he was held in the highest esteem by Virgil Thompson when the later was music critic for the New York Herald Tribune. He wrote a revolutionary book on piano technique and the musical process titled *The Capture of Inspiration*.

The main ideas for the 3rd Piano Concerto have been on my mind for more than ten years. I first started writing them down four years ago in a couple of movements of my 11 *Miniatures* for oboe and piano, a composition commissioned by Lawrence Cherney. With Alex Pauk's invitation to write a work for Esprit, I decided to give those pieces full play.

The 3rd Piano Concerto is in three movements. The first is based entirely on the three note motif presented by piano at the opening. The second begins with an extensive, quiet piano solo, and then develops into what is essentially a three part form. The third movement consists of a play of polytonality, patterns, motifs and their variations. The harp is introduced for the first time.

– Harry Somers

ADAM SCIME | BIOGRAPHY

As a young composer and performer living in Toronto, Adam Scime has received several performances by Canadian and International professional soloists and ensembles. Recently, Adam was selected to participate in the Chrysalis Composers Workshop with the Continuum Contemporary Ensemble, during which his piece *Fixity* was performed. In 2010, Adam's piece *Vagues*, a Prelude for Piano and Electronics was selected as the winning composition for the Electro-Acoustic Composers Competition hosted by acclaimed American pianist Keith Kirchoff. Subsequently, Mr. Kirchoff performed *Vagues* as part of his 2011 North American Tour. In January of 2011, renowned Canadian soloist Nadina Mackie Jackson premiered Adam's *Concerto for Bassoon, Electronics and Chamber Orchestra*. Adam was also appointed Composer in residence with the GamUT contemporary ensemble for the 2010/2011 concert season, a residency that saw the commissioning of two new works, and one new installation. Adam has recently been selected to participate as a fellow in the National Arts Centre composer training program that will take place in the summer of 2012.

In 2011, New Music Concerts premiered Adam's new trio, *After the riot*, for flute, double bass, and piano. In 2011, Adam was selected by The Canadian Contemporary Music Workshop to write a piece for a concert commemorating the passing of Canadian composer Ann Southam. In early 2012, the premiere of Adam's new opera, *Rob Ford – an Operatic Life* attracted an audience of over 800 people, and was received with much critical praise. Future projects include a commission from The Jumblies Theatre Company for soprano, cello, choir, and electronics, and a large chamber work commissioned by New Music Concerts. Adam is continually seeking new ways to become involved in the local new music community. He recently created a new concert series, known as Fuze, in Toronto as a vehicle to promote the creation and performance of new Canadian works that feature electronics.

In addition to his activities as a composer, Adam also performs regularly as a double bassist. Interesting performance projects have included Toronto's 2009 Nuit Blanche Arts Festival for James Tenney's installation piece *In a Large Open Space*. In 2011, Adam performed double bass in Juliet Palmer's massive theatre creation, *Like an Old Tale*.

Adam is currently studying at the University of Toronto where he has been awarded a full fellowship to study as a Doctoral student in composition. Prior to this, Adam has studied at The University of Western Ontario and received private lessons with renowned composers Anders Hillborg, Vinko Globokar, Osvaldo Golijov, and Chen Yi.

***MIRAGE* (2012)**

Adam Scime | Composer

Upon reflection of a piece I wrote last spring for eleven strings, I observed that many of my ideas could be adapted for orchestra quite successfully. Around the same time, I became increasingly interested in the sound world of the French spectralists. Specifically, I was fascinated with how these composers were able to capture naturally occurring sound phenomena in a piece of music. I gravitated toward the refinement of orchestral timbre, and the synthesis of compositional method. This bold attitude of the desire to create a liminal experience between harmony and timbre had a profound influence on how I perceived the creation of music. And so, the composing of *Mirage* began. When writing this piece, I was mainly interested in creating a sonic landscape comprised of elements that, purely at the surface level, appear decidedly simplistic. There are three such elements that permeate and imbue the piece: fragmented melodic cells, a variety of echo motifs, and a supporting harmonic field. These elements ebb and drift to generate a deeper level of musical interaction and design. A pure sonic image, embodying the essence of the piece, is given at the opening and slowly begins to shift and fade as the piece unfolds. Much like a vanishing mirage, the familiar elements are in constant flux and inevitably wash to silence.

- Adam Scime

JIMMIE LEBLANC | BIOGRAPHY

Jimmie LeBlanc was born in 1977 in urban Quebec. Influenced by pop and jazz, he was first trained as a guitarist, and then completed his studies in classical guitar. He continued his education in composition and analysis at the Conservatoire de musique de Montréal, and is currently working on his doctorate at McGill University Schulich School of Music. His music has been played by Ensemble Contrechamps, Esprit Orchestra, Quatuor Bozzini, Pentaèdre, Trio Fibonacci, Les Enfants Terribles, Hwaum Chamber Ensemble, Kore Ensemble, Ensemble Contemporain de Montréal and Nouvel Ensemble Moderne (NEM).

As a guitarist, LeBlanc has performed as a finalist in the International Guitar Competition at Domaine Forget (2nd prize, 2000), and on Radio-Canada's program Jeunes Artistes in 2001. He was also the bass guitarist for Interférences Sardines, and has performed at various venues. Jimmie LeBlanc has composed original music and sound design for theater in Montreal (Châteaux de la colère 2005, Blanc 2008, Judith 2011, Genèse 0 2012). He also produced various soundtracks for commercials, TV and films at Apollo Studios in 2006-2007. In 2003, he did short film music for David Mollet's *Le Silence gourmand*, and Gaudreault/Hizaji's *Continuum*.

In addition to teaching guitar and composition, LeBlanc co-produced *Perdre Pied* (2006), a performance-opera realized with artist Olivia Boudreau and based on a text by Jean-Sébastien Lemieux. He ranked as a finalist in the 4th Seoul International Competition for Composers in 2007, and did a residency at the GRAME during the biennial Musiques en Scène of Lyon where he also participated in the NEM's 2008 Forum on Music for instruments and live electronics. His string quartet *The Breaking of the Circle* received 3rd prize in the International Composers' Competition (Lutoslawski Award) in 2008. Jimmie LeBlanc is also the winner of the 2009 Jules-Léger Prize for New Chamber Music for the work *L'Espace intérieur du monde*.

As an author, Jimmie LeBlanc has published *Luigi Nono et les chemins de l'écoute* (L'Harmattan – 2009), and *Xenakis' Aesthetic Project: The Paradoxes of a Formalist Intuition* (Pendragon Press – 2012, upcoming).

THE TOUCH OF PSYCHE (LE TOUCHE DE PSYCHÉ) (2011)

Jimmie LeBlanc | Composer

In the relationship that unites Psyche to Eros, an essential condition prevails: Psyche must not see or know her lover, at the risk of seeing him immediately fly away from her forever. The lover can touch and experience Eros, but the mystery that remains between them creates an intolerable tension. Aren't there similarities between this relationship and the listener who is tempted to uncover the mystery of music? A phenomenon that one can "touch" through sensory experience, but thoroughly understand only with great difficulty... and at the risk of the music disappearing?

The fable of Psyche is a good illustration of how I conceive of musical experience, as well as of expression in general. The language - the sounds which one attaches to objects and concepts at every moment - reminds us of their arbitrariness, and outside of constructed and shared conventions can be reduced to mere noise. However, we surely feel the presence of objective reality, and although its meaning constantly escapes us, we can nevertheless touch it, see it, taste it, hear it... Music is the perfect metaphor in this relationship to the world. Thus, my musical ideas do not try to represent realities which are external from them, they are rather thought in terms of sonic textures, sensations and actions. My music does not recount the drama of Psyche; rather, it is conceived of starting from the existential conditions that it poses. This logic leads us to associate music with Eros: impetuous, capricious, violent, sensual, powerful, impassioned... but, for Psyche, forever elusive.

Dans la relation qui unit Psyché à Éros, une condition primordiale prévaut: Psyché ne doit ni voir ni connaître son amant, au risque de voir celui-ci la quitter aussitôt et à jamais. Néanmoins, l'amoureuse peut toucher Éros, et ainsi en avoir une certaine expérience, mais le mystère jamais révélé de la connaissance crée une tension intenable. N'en va-t-il pas de même pour l'auditeur tentant de percer le mystère de la musique ? Un phénomène que l'on peut « toucher » à travers l'expérience sensorielle, mais difficilement saisir par la pensée... au risque de voir la musique disparaître ?

La fable de Psyché illustre bien le rapport que j'entretiens avec l'expérience musicale, ainsi qu'avec l'expression en général. Le langage, les sons qu'on attache aux objets, aux concepts, nous rappellent à chaque instant leur essence arbitraire, et qui en dehors d'une convention construite et partagée, se ramènent au bruit. Pourtant, nous sentons bel et bien la présence du réel, et bien que son sens nous échappe constamment, nous pouvons tout de même le toucher, le voir, le goûter, l'entendre... La musique est la métaphore parfaite de cette relation au monde. Ainsi, mes idées musicales ne tentent pas de représenter des réalités qui leur sont extérieures, elles sont plutôt pensées en termes de texture, de sensation et d'action sonores. Ma musique ne raconte pas le drame de Psyché, elle est plutôt conçue à partir des conditions existentielles qu'il pose. Cette logique nous conduit à associer musique et Éros : impétueux, capricieux, violent, sensual, puissant, passionné... mais, pour Psyché, à jamais insaisissable.

- Jimmie LeBlanc

IANNIS XENAKIS | BIOGRAPHY

Iannis Xenakis was born in 1922 to Greek parents in Braila, Romania. He was introduced to music by his mother and her early death when the composer was five years old left him, in his words, "deeply scarred." Xenakis was educated first at a boarding school on the Greek island of Spetsai in the Aegean and then later at the National Technical University in Athens, where he studied civil engineering while also taking lessons in harmony and counterpoint.

Xenakis's studies were interrupted by the 1941 German invasion and occupation of Greece and then, at the end of World War II once the Soviet Army had forced the withdrawal of the Nazi army, by the British occupation, and it was not until 1947 when he completed his engineering degree. In the interim, Xenakis was active in the Greek Resistance, joining the communist National Liberation Front. These activities cost him dearly. In one battle, a shell to the face almost killed him and resulted in the loss of his left eye. And the post-1947 right-wing government's round-up of former Resistance members forced Xenakis to flee to France.

While in France, Xenakis's troubles continued: the Greek government condemned him to death, and this sentence was not lifted until 1974 with the fall of the Regime of the Colonels and the restoration of Greek democracy. But Xenakis's remarkable creative energy drew him to the attention of important cultural figures in Paris, where he had settled, and he began working with the renowned architect Le Corbusier, first as an engineering assistant and later as a full-fledged collaborator. (Xenakis designed the Philips Pavilion for Expo 58 in Brussels, working from a sketch by Le Corbusier.) At the same time, Xenakis began studying with the celebrated composer Olivier Messiaen. Messiaen recognized Xenakis's unusual musical brilliance and encouraged him to put his training in mathematics and engineering to use in his music. Xenakis's first great success, his orchestral *Metastaseis* of 1953-1954, was drawn from a work he had composed under Messiaen's tutelage.

After a life packed with musical activity and travel, Xenakis died in Paris in 2001. He left behind one of the most remarkable musical oeuvres of the last century. He composed numerous works for acoustic and electroacoustic resources, much electronic music, and he was a pioneer in computer music. He designed a series of large-scale multimedia works involving architecture, music, and light, which he called "polytopes." He wrote widely on music and culture and authored an influential theoretical work, *Formalized Music*. He founded a computer-assisted composition centre, the Equipe de Mathématique et Automatique Musicales, in 1966, and he developed UPIC, a computer system that converts images input to a graphical computer interface into music.

JONCHAIES (1977)

Iannis Xenakis | Composer

Though deeply influenced by the post-war Darmstadt school of serialist composers (Pierre Boulez, Karlheinz Stockhausen, Luigi Nono, and others), Xenakis ultimately rejected their approach and forged his own unique path. One of his chief concerns was to apply probability theory and the study of stochastic (non-deterministic) processes to music. This “stochastic music” features masses of sound composed of many musical events, each one fixing the character of the whole in an unpredictable way. These sound textures resemble naturally occurring processes—one of Xenakis’s favourite examples was “the collision of hail or rain on hard surfaces”—and as a result his music often sounds uncomposed, as if arisen directly from nature.

Written in 1977 and premiered in Paris by the Orchestre National de France with Michael Tabachnik conducting, *Jonchaies* (“rushes, reeds”) combines Xenakis’s interests in the stochastic with another one of his passions, Javanese gamelan music and its distinctive pelog scale. The work requires a monumental orchestra of 109 musicians and contains some of the most striking musical gestures in all of Xenakis’s output. After a rapid glissando opening, a gorgeous modal melody eventually emerges. Xenakis created a special scale (what he called a “pitch sieve”) for the piece from which he draws pelog-inspired melodic material, and this together with highly distinctive microtonally inflected writing for the strings creates the shimmering, slightly out-of-tune effect so characteristic of the gamelan orchestra. This music finally gives way to a sequence of extraordinary sound masses, including hectic dance-like music, walls of brass sonority, shrieking violins, and, at the very end, the soft sounds of bells.

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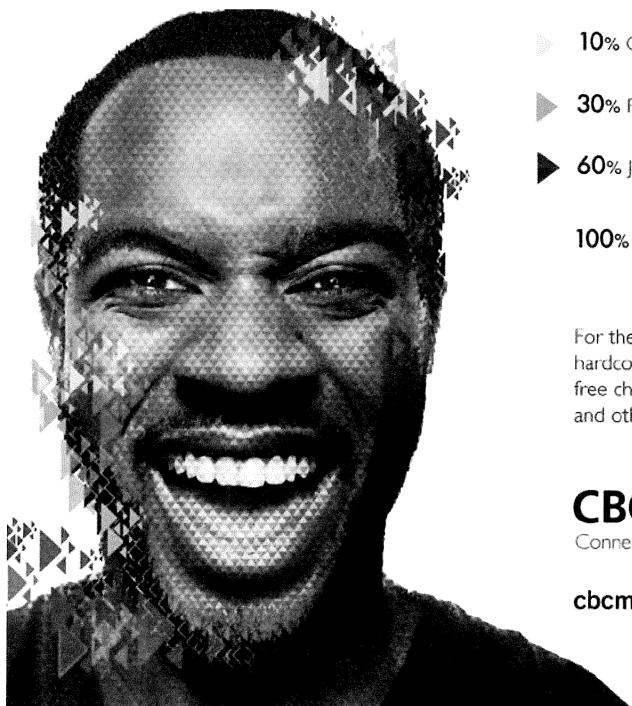
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TORONTO EMERGING COMPOSER AWARD

The Canadian Music Centre is thrilled to announce Emilie Cecilia LeBel as the winner of this year's Toronto Emerging Composer Award, with an honorable mention to composer Monica Pearce for her strong showing in the competition. We are very excited that the Esprit Orchestra has invited us to recognize the award winners during this evening's concert.

Emilie Cecilia LeBel is a Toronto based composer, intermedia artist, and arts-educator. She will receive the \$5,000 Toronto Emerging Composer Award prize to undertake a contemporary opera composition with intermedia elements that will explore themes derived from her neighbourhood, "The Junction" in Toronto's west end. Monica Pearce is a composer and arts administrator based in Toronto, and she will receive a \$1,000 prize. Congratulations to both composers!

The Toronto Emerging Composer Award was revived in 2010 through a multi-year commitment from philanthropists Michael M. Koerner and Roger D. Moore. Its purpose is to recognize the excellent work of emerging music creators from the Greater Toronto Area who also exhibit innovation, experimentation and a willingness to take risks in their work. The award accomplishes this goal through a cash prize given to support the creation of a new work specifically intended to benefit the winning composer's artistic and career development.

About the Canadian Music Centre: Founded in 1959, the CMC exists to stimulate the awareness, appreciation and performance of Canadian new music by making the music of more than 800 Associate Composers available through the Centre's collection, information resources, and production and distribution services. The Centre makes available on loan more than 20,000 musical scores through its free-lending library and offers 14,000+ tracks of unique archival audio through its website. For more information, please visit www.musiccentre.ca

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